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# THE HISTORY OF MUSIC IN SOUND

GENERAL EDITOR: GERALD ABRAHAM



VOL. II. Early Medieval Music up to 1300

EDITED BY DOM ANSELM HUGHES

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VOLUME II









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*General Editor:* GERALD ABRAHAM

Vol. II: Early Medieval Music up to 1300

*Edited by* DOM ANSELM HUGHES



*Published by the*  
OXFORD UNIVERSITY PRESS  
417 FIFTH AVENUE, NEW YORK 16

*Records manufactured by*  
**RCA VICTOR**   
DIVISION OF RADIO CORPORATION OF AMERICA

REGISTERED TRADE-MARKS OF  
RADIO CORPORATION OF AMERICA

*First published 1953*  
*Second edition 1960*

© Oxford University Press 1960

PRINTED IN GREAT BRITAIN

## FOREWORD

ONE of the chief difficulties in the study of musical history is the lack of a sufficient number of specimens of music in accessible forms. Several attempts have been made to overcome it by the publication of collections of musical examples, but these solve only half the problem; the printed text of a musical composition is something very different from its actual sound, and the difference becomes more marked as we turn to earlier periods of history. Even the music of comparatively recent times—of the eighteenth century, for instance—is very frequently performed in a style that is far from a true reproduction of the composers' conception. The present *History of Music in Sound* has been devised as a more comprehensive attempt to solve this problem than any essayed hitherto: a series of gramophone records presenting compositions from the earliest times of which any music has survived (with specimens of the music of primitive and oriental peoples).

The *History* has been planned as a sound companion to the *New Oxford History of Music*. Each volume of records corresponds to a volume of the *New Oxford History* and has been planned by the same editor, with the help of an advisory committee consisting of his fellow-editors (Dom Anselm Hughes, Dr. E. J. Wellesz, Professor J. A. Westrup, and myself), Mr. John Horton representing the Ministry of Education, and Mr. Basil Lam, the artistic supervisor of the recordings. Further, each volume of records is accompanied by a handbook containing, in modern notation, the whole—or a substantial part—of each composition recorded, together with annotations, translations of all texts, and a short bibliography.

Many points in the performance of old music remain debatable, and the editors do not put forward the interpretations offered here as the only correct ones. But they are interpretations supported by a weight of authority, and they give an impression as accurate as at present possible of the actual sound of the music of past ages.

GERALD ABRAHAM



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The gramophone records, issued by the Gramophone Company ('H.M.V.'), have the following serial numbers:

Long-playing records: HLP 3 and 4  
78 r.p.m. records: HMS 10-19

Detailed references will be found in the handbook at the head of each section.

## INTRODUCTION

By DOM ANSELM HUGHES

THE records which comprise the second volume of *The History of Music in Sound* contain a representative selection of European music from the beginning of the Christian era until about 1300. A few words by way of introduction are needed; they do not rashly aim at compressing the musical history of thirteen centuries into two pages of print, but rather at setting forth the nature of the enterprise.

To those who are quite unfamiliar with this field it may come as a surprise to learn that there is enough material for a whole volume in this period; on the other hand, those who have been charged with the duty of making the selection have experienced great difficulty in judging between a vast number of pieces, many of which seem to have an unanswerable claim to be included in a total playing-time of only ninety minutes. Many of the fine examples of early liturgical chant and of medieval polyphony which were sung or played in the first series of the 'History in Sound of European Music', broadcast by the British Broadcasting Corporation from January to March of 1948, have had perforce to be omitted.

The period covered by this volume is one in which the music of Christendom developed from a traditional and mainly ritual art into a highly complex one. Recordings of traditional music are presented first, showing various forms of Greek and Latin religious chant, and ending with two specimens of those liturgical dramas which are the ancestors of oratorio and opera. These are followed by recordings of the earliest surviving secular monody: the songs of the troubadours, trouvères, and Minnesinger. The last examples display some of the chief features in the growth of polyphony, which was spreading in Western Europe from about 900 onwards.

The music played on these records should not be regarded merely as a collection of interesting but dead museum specimens. One or two items, such as the Hucbald organum, cannot really claim much artistic value, and the pre-Gregorian chants are practically extinct. But the Gregorian plainsong is still sung today all over the world, and much of the vocal polyphony of the later records is of great beauty: at least one of the items ('Alleluia psallat') has already found its way on to many concert programmes both in England and in America, while the popularity of 'Sumer is icumen in' remains beyond question.

To some listeners the music on these records, because of the unfamiliarity of its idiom, will make its full appeal only after two or more hearings. For this reason the gramophone record can claim to be the best method of introducing the beauties of medieval music to the public, as it can be repeated as desired; while the unfamiliar music of these pieces, which are all quite short, has often



## INTRODUCTION

passed by before we can appreciate it from the concert platform or the broadcast programme. The sources which are indicated in the annotations on the individual pieces, together with the bibliographical list, will enable those who want more of this music to find it for themselves.

Dr. Egon Wellesz is responsible for the notes on Byzantine and pre-Gregorian music, and Professor J. A. Westrup for those on liturgical drama and medieval songs. I have to thank Miss Luise Schwarzschild, Mr. Alan Ward, Professor James Boyd, and Professor Edward Wilson for supplying translations of texts of medieval songs.

The medallion on the cover appears in Guerrero Lovillo's edition of *Cantigas de Santa Maria* (Ribera) in the Escorial Library, Madrid, and is reproduced by permission.

HLP 3  
Side 1  
Bands 1-3

# BYZANTINE MUSIC

HMS 10  
Side 1

- (a) ODE: ANASTASEOS IMERA  
(b) DOXOLOGY  
(c) O QUANDO IN CRUCE (Latin version)

## Ex. 1 (a)



Ἀν - α - στά - σε - ως ἡ - μέ - ρα, λαμ - πρυν - θῶ - μεν λα - οί. Πά - σχα Κυ - ρί - ου,  
Πά - σχα· ἐκ γὰρ θαν - ά - του πρὸς ζω - ῆν καὶ ἐκ γῆς πρὸς οὐ - ρα - νόν,  
Χρὶ - στὸς ὁ θε - ὁς ἡ - μᾶς δι - ε - βί - βα - σεν, ε - πι - νι - κί - ον ᾗ - δόν - τας.

FREE TRANSLATION 'Tis the day of Resurrection:  
Earth, tell it out abroad!  
The Passover of gladness,  
The Passover of God!  
From death to life eternal,  
From earth unto the sky,  
Our Christ has brought us over  
With hymns of victory.

J. M. NEALE

(a) From the days of Justinian I (527-65) the liturgy of the Byzantine Church was to an ever-increasing extent enriched by hymns. In the seventh century the Kanon was introduced, consisting of a cycle of nine Odes. All the stanzas of an Ode have the same metre and were sung to the same melody. 'Anastaseos imera' is taken from the first Ode of the Kanon for Easter Day by St. John Damascene. The Greek Orthodox Church calls it the Golden Kanon, or the Queen of Kanons. A slightly less ornamental earlier version is printed in *The New Oxford History of Music*, ii, p. 28.

## Ex. 1 (b)



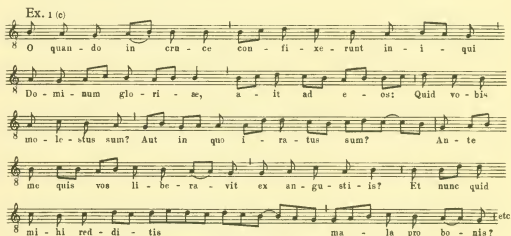
Δό - - - - - ξα ἐν ὧ - ψί - στοις θε - ῶ, καὶ ε - πι γῆς εἰ - ρή - νη.  
Σή - με - ρον δέ - χε - ται ἡ Βη - θλε - έμ, . . . . . τὸν καθ - ἡ - με - νον  
δι - ά παν - τός, σὺν Πα - τρί. Σή - με - ρον ἀγ - γε - λοι τὸ βρέ - φος τὸ τεχ - θέν

# BYZANTINE MUSIC



TRANSLATION Glory to God in the highest, and peace upon earth.  
 Today Bethlehem receives him who dwells for ever with the Father.  
 Today the angels praise, as is meet for a God, the Child who is born.  
 Glory to God in the highest, and peace upon earth, goodwill to men.

(b) This Doxology is a single strophe of an embellished type. It is the Greek version of the hymn 'Gloria in excelsis'.



REMAINDER OF TEXT Pro columna ignis in cruce me configitis;  
 pro nube sepulchrum mihi fodistis;  
 pro manna fel me potastis;  
 propter aquas acetum mihi in poculum porrigitis.  
 Ergo vocabo gentes ut ipsi me glorificent unum cum  
 Patre et cum Sancto Spiritu. AMEN.

## TRANSLATION

When evil men fastened on the cross the Lord of glory, he spake unto them:  
 'How have I troubled you, and in what have I been wroth with you? Before  
 me was there any one that delivered you from your straits? And now why do  
 ye return me evil for good? In return for the pillar of fire ye do fasten me upon  
 the cross: in return for the cloud ye have dug me a grave: in return for the  
 manna ye have given me gall to drink: in return for the water ye do offer me  
 vinegar to drink. Therefore will I call the Gentiles that they may glorify me  
 together with the Father and the Holy Spirit.' AMEN.

(c) In early days many Greek chants were introduced into the Latin churches and sung in Greek. At a later date they were first sung in Greek and then repeated in Latin to the same melody. In the third stage the Greek was dropped and the melodies were sung in Latin only. But in those parts of Italy which were under Byzantine domination the custom of singing in both Greek and Latin was maintained for a long time. Bilingual versions of the Good Friday hymn 'Ote to stavro—O quando in cruce' have been preserved in eleventh- and twelfth-century Graduals from Beneventum and Ravenna. A comparison between the versions from Beneventum and Ravenna on the one hand (Ex. 1c), and the contemporary Byzantine version on the other (Ex. 2a), shows that the Beneventan version must be regarded as the incrustation of a very old version of the Greek hymn, whereas the Byzantine version shows a richly ornamented later development of the melody.<sup>1</sup> The chant is given above and in Ex. 1c in Latin, in the Beneventan version, and in Ex. 2a in the Byzantine (see below).

<sup>1</sup> Cf. E. Wellesz, *Eastern Elements in Western Chant*, Monumenta Mus. Byz. Amer., Ser. i (Boston, 1947).

HLP 3

HMS 10

Side 1

# BYZANTINE AND AMBROSIAN

Side 2

Bands 4 and 5

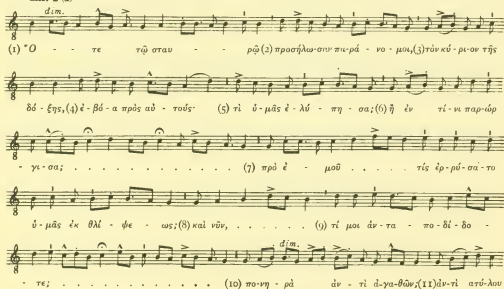
## HYMNS

(a) OTE TO STAVRO (Greek version)

(b) VENI REDEMPTOR GENTIUM


Ex. 2 (a)

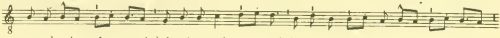
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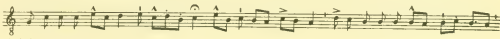


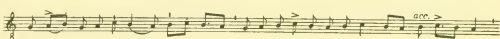
(1) "O - - τε τῷ σταυ - - ρῷ (2) προσήλω-σεν πι-ρά - νο - μοι, (3) τὸν κύ-ρι-ον τῆς δό-ξης, (4) ἐ-βό-α πρὸς αὐ - τοῦς· (5) τί ὁ-μᾶς ἐ-λύ - πη - σα; (6) ἡ ἐν τί-νι παρ-ώρ - γι-σα; . . . . . (7) πρὸ ἐ - μού . . . . . τίς ἐρ-ρύ-σα-το ὁ-μᾶς ἐκ θλί - ψε - ως; (8) καὶ νῦν, . . . . . (9) τί μοι ἀν-τα - πο-δί-δο - τε; . . . . . (10) πο-νη - ρὰ ἀν - τί ἀ-γα-θῶν, (11) ἀν-τί αὐτο-λου


# BYZANTINE AND AMBROSIAN HYMNS


  
 πυ-ρός, . . . (12) σταυ-ρῷ με προο-η-λώ-σα - τε; (13) ἀν-τί νε-φέ-λης; . . . (14) τά-φου


  
 μοι ὡ-ρύ-ξα-τε, (15) ἀν-τί τοῦ μάν-να, (16) χο-λῆν μοι προσ-η-λέγ-κα-τε;


  
 (17) ἀν-τί τοῦ ὄ-δα-τος; . . . . . (18) ὁ-ξος με ἐ-πο-τί-σα-τε;


  
 (19) λοι-πὸν κα-λῶ τὰ ἔ-θνη, . . . (20) καὶ κεῖ-νά με δο-ξά-ζου-σι, . . . . .


  
 (21) σὺν πα-τρὶ . . . . . (22) καὶ ἀ-γί-ω πνεύ-μα-τι.

(See note to Ex. 1 c, 'O quando in cruce', above.)

Ex. 2 (b)
 
  
 Vc - ni Re - dem - ptor gen - ti - um, O - sten - de


  
 par - tum vir - gi - nis; Mi - re - tur o - mne sæ - cu -


  
 lum, Ta - lis de - cet par - tus De - um.

TRANSLATION Come, thou Redeemer of the earth,  
 Come, testify thy Virgin-birth:  
 All lands admire, all times applaud:  
 Such is the birth that fits a God.

J. M. NEALE

(b) Before the reform of plainchant by Pope Gregory the Great (540-604) the three chief rites outside Rome—the Ambrosian in Northern Italy, the Gallican in France, the Mozarabic in southern Spain—used different chants. The first verse of an Ambrosian hymn for Christmas, 'Veni redemptor gentium', is given here.

HLP 3

Side 1

Bands 6-9

## PRE-GREGORIAN MUSIC

HMS II

Side 3

*PATER NOSTER: (a) MOZARABIC, (b) AMBROSIAN**IN PACE: (c) MOZARABIC, (d) GREGORIAN*

Ex. 3 (a)

*Mozarabic*

Pa-ter no-ster, qui es in cae-lis, A - men. Sanctificetur no-men tu-um. A - men.

Ad-veniat re-gnum tu-um A - men. Fi-at vo-lun-tas tu-a, sicut in coelo, et in ter-ra.

A - men. Panem nostrum quo-ti-di-a-num da no-bis ho-di-e: A - men.

Et dimitte nobis de-bi-ta no-sta, sicut et nos dimittimus debito-ri-bus no-stris. A - men.

Et ne nos in-du-cas in ten-ta-ti-o-nem: sed li-be-ra nos a malo.

Ex. 3 (b)

*Ambrosian*

Pa-ter nos-ter, qui es in cae-lis, sauc-ti-fi-ce-tur no-men tu-um;

Ad-ve-ni-at regnum tu-um. Fi-at vo-lunt-as tu-a, si-cut in cae-lo, et in ter-ra.

Pa-nem no-strum quo-ti-di-au-m da no-bis ho-di-e et di-mit-te no-bis de-bi-

-ta no-sta, sic-ut et nos di-mit-ti-mus de-bi-to-ri-bus no-stris.

Et ne nos in-du-cas in ten-ta-ti-o-nem: sed li-be-ra nos a ma-lo.

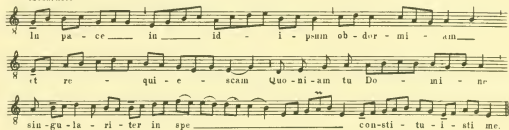
(a) and (b) The Mozarabic cantillation of the 'Pater noster' is the oldest version of the Lord's Prayer which has come down to us. It was sung in the Spanish churches which—in their isolation under Moorish rule—belonged to the pre-Gregorian, Mozarabic rite. Another example of this early form of plainchant is

# PRE-GREGORIAN MUSIC

the Ambrosian version of the 'Pater noster'. This rite, forbidden by Charlemagne in his efforts to bring about a unified (Gregorian) rite in all the western churches, resisted all persecutions and still survives in the diocese of Milan; its name indicates that it was introduced by St. Ambrose (c. 333-97) who taught the congregation to sing in alternate choirs 'according to the Oriental usage'.

## Ex. 3 (c)

Mozarabic



## Ex. 3 (d)

Gregorian



### TRANSLATION

In peace, yea in very peace, I will lay me down and rest; for thou, O Lord, hast established me firmly in hope.

(c) and (d) The Mozarabic and Gregorian versions of the antiphon 'In pace' are here contrasted. (An antiphon is the choral prelude to a psalm, repeated again after the psalm.) The Mozarabic version, transcribed from the manuscripts by Dom Gregory Suñol (*Introduction à la paléographie musicale grégorienne*, Paris, 1935, p. 348), shows a rich flow of the melody, which obviously derives from Oriental sources; while the 'reformed' Gregorian version displays the condensed and simple version of the words and melody, which is sung at Matins on Holy Saturday in the Roman Church.

HLP 3

Side 1

Bands 10 and 11

## GREGORIAN MUSIC

HMS 11

Side 4

(a) ANTIPHONAL PSALMODY: *LUMEN AD REVELATIONEM—NUNC DIMITTIS*

(b) LITURGICAL RECITATIVE: *SURSUM CORDA: PREFACE AND SANCTUS*

## Ex. 4 (a)



# GREGORIAN MUSIC

## LATIN TEXT

(Lumen ad revelationem gentium: et gloriam plebis tuae Israel.)

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace. (Lumen, &c.) Quia viderunt oculi mei salutare tuum. (Lumen, &c.) Quod parasti ante faciem omnium populorum. (Lumen, &c.) Gloria Patri, et Filio, et Spiritui sancto. (Lumen, &c.) Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. (Lumen, &c.)

## TRANSLATION

A light to lighten the Gentiles: and for the glory of thy people Israel.

Now lettest thou thy servant depart, O Lord, according to thy word, in peace. For mine eyes have seen thy salvation. Which thou hast prepared before the face of all people. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, and is now, and ever shall be, world without end. Amen.

(a) 'Lumen ad revelationem' is one of the few examples surviving in common use today of antiphonal psalmody, that is to say psalm or canticle verses with a refrain for the chorus inserted between the verses. 'Nunc dimittis' is sung in this way after the blessing of candles on 2 February (*Liber Usualis*, 1947 edition, p. 1357). The music of the refrain only is printed above.

Ex. 4(b)

K San - ctus, — Sau - ctus — Sau - ctus Do - mi - nus De - us Sa - ba - oth.

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. Ho - san - na in ex - cel - sis.

K Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis. —

LATIN TEXT of the Responses and Preface which precede the above example:

Per omnia saecula saeculorum. Amen. Dominus vobiscum. Et cum spiritu tuo. Sursum corda. Habemus ad Dominum. Gratias agamus Domino Deo nostro. Dignum et justum est. Vere dignum et justum est, aequum et salutare, nos tibi semper, et ubique gratias agere: Domine sancte, Pater omnipotens, aeternae Deus: per Christum Dominum nostrum. Per quem maiestatem tuam laudant Angeli, adorant Dominationes, tremunt Potestates. Caeli, caelorumque Virtutes, ac beata Seraphim, socia exultatione concelebrant. Cum quibus et nostras voces, ut admitti jubeas, deprecamur, supplicii confessione dicentes:

(Chorus) Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.



## TRANSLATION

The Lord be with you. And with thy spirit. Lift up your hearts. We do so to the Lord. Let us give thanks to our Lord God. It is meet and right. It is very meet and right, just and wholesome, that we should at all times and in all places give thanks unto thee: O holy Lord, Almighty Father, everlasting God: through Christ our Lord. Through whom the Angels praise thy majesty, the Dominations adore, the Powers do quake. The Heavens and the heavenly Virtues and the blessed Seraphim extol thee in common exultation. And we pray thee to bid that our voices also be joined to them in humble acknowledgement, saying:

Holy, Holy, Holy, Lord God of Sabaoth. Heaven and earth are full of thy glory: Hosanna in the highest. Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

(b) Mass Responses, Preface, and Sanctus: these are given as being representative of the oldest, simplest, and most central type of Gregorian music. The antiphony here is between priest and people, instead of (as in all other types) between solo and chorus, or between two divisions of a choir. The music of the Responses and Preface is not printed here, as it can be found in any Roman Missal ('Ferial Chant'); it leads into the Sanctus printed above, No. XVIII of the *Graduale Romanum* (1908), p. 54; *Liber Usualis* (1947 edition), p. 63.

HLP 3.

Side 1

Bands 12 and 13

HMS 12

Side 5

(a) GRADUAL: PROTECTOR NOSTER

(b) ALLELUIA: DOMINE IN VIRTUTE

Ex. 5 (a)



FULL TEXT (a) Protector noster, aspice, Deus,  
et respice super servos tuos.  
Domine Deus virtutum,  
exaudi preces servorum tuorum.

TRANSLATION (a) Behold, O God our defender,  
and have regard unto thy servants.  
O Lord God of hosts,  
hearken unto the prayers of thy servants.

GREGORIAN MUSIC

Ex. 5 (b)



TRANSLATION (b) Alleluia.

O Lord, the king shall rejoice in thy strength:  
and he shall be exceeding glad in thy salvation.

(a) and (b) The 'gradual' has always been an outstanding feature of the Gregorian chants of the Mass. A scripture verse between the epistle and gospel, it is followed by alleluia or tract, according to the season, and on high festivals also by a sequence (see notes on Ex. 6 b). 'Protector noster' is followed on the fifth Sunday after Pentecost by the Alleluia 'Domine in virtute'. Both gradual and alleluia are types of 'responsorial psalmody', in which a soloist is supported by a chorus (*Graduale Romanum*, pp. 89, 283; *Liber Usualis*, 1947 edition, p. 1003). The opening of the gradual is given above in modern notation, and the alleluia is printed complete in plainsong notation. The clef is a C clef. The first phrase is sung twice, first by the soloist alone.

HLP 3

Side II

Bands 1 and 2

HMS 12

Side 6

(a) TRACT: DOMINE NON SECUNDUM

(b) SEQUENCE: SANCTI SPIRITUS ASSIT NOBIS GRATIA

Ex. 6 (a)



# GREGORIAN MUSIC

di-æ tu- æ, qui-a pau- pe-res facti sumus nimis. Ad-ju-va nos, Deus sa-lu-ta-ris no-  
ster: et propter glo-ri-am nomi-nis tu-i, Domi-ne, li-be-ra nos: et pro-pi-ti-us esto pec-ca-  
tis no- stris, pro- pter no-men \* tu- um.

TRANSLATION O Lord, not according to our sins which we have committed,  
nor after our iniquities reward us.  
O Lord, remember not our sins of old time:  
speedily let thy mercies overtake us, for we are brought into poverty.  
Help us, O God our salvation:  
and for the glory of thy name, O Lord, deliver us,  
and be merciful unto our sins, for thy name's sake.

(a) The tract 'Domine non secundum', used on Ash Wednesday and on  
Wednesdays and Fridays in Lent, shows 'responsorial psalmody' of an older  
type than that of the gradual. Though not so rich in melisma (i.e. ornamental  
vocalization), a tract has more verses and at times (e.g. the first Sunday in Lent)  
is of great length. The clef in the plainsong notation is F.

## Ex. 6(b)

1. Sancti Spi-ri-tus as-sit no-bis gra-ti-a: 2<sup>a</sup> Quæ cor-da nos-tra vi-bi fa-ci-at ha-bi-ta-cu-la:  
2<sup>b</sup> Ex-pul-sis in-de cunctis vi-ti-le spi-ri-ta-li-bus.

REMAINDER OF TEXT Spiritus alme, illustrator hominum:  
Horridas nostræ mentis purga tenebras,  
Amator sancte sensatorum semper cogitatum:  
Infunde unctionem tuam clemens nostris sensibus.  
Tu purificator omnium flagitiorum, Spiritus:  
Purifica nostri oculum interioris hominis. . . .  
Hunc diem gloriosum fecisti. Amen.

TRANSLATION Now may the Holy Spirit's grace  
Make us his own abiding place,  
Our inmost souls to dispossess  
Of spiritual wickedness.  
Most gracious Spirit, light of all,  
Our minds from darkness disen-thral:

# GREGORIAN MUSIC

O thou who holy thoughts dost love,  
Pour down thine unction from above.

Thou who all ill dost purify,  
From blindness purge our inner eye. . . .

Hast made this day of high renown. Amen.

(From C. B. PEARSON, *Sequences from the Sarum Missal*, 1871.)

(b) The sequence is an innovation of the ninth century, said to have originated in the difficulty of remembering the long and elaborate melismas which it was customary to make on the last syllable of 'Alleluia'. To aid the singers, newly invented texts were fitted to these melodic flourishes, one syllable to each note. Very soon, in turn, new melodies were devised as well. (The same principle was applied to other portions of the liturgy, where the insertions were known as tropes.)

The sequence 'Sancti Spiritus assit nobis gratia' has been disused since the sixteenth century, but it has been chosen for reproduction as (unlike the five sequences retained in the Latin rite today) it preserves the primitive character of a sequence in having an opening and closing single phrase, with a central body of double phrases—each melodic phrase being sung twice, for each pair of lines of the text. Our example is an early one, dating from the ninth or tenth century, being the work of Notker Balbulus of St. Gall in Switzerland (c. 840-912); it is reproduced from *Variae Preces* (Solesmes, 1901, p. 160). Only the opening and the first few double phrases are sung here; from these the singers pass at once to the final chorus. The music of the opening phrase and the first pair is printed above.

HLP 3

Side II

Bands 3 and 4

HMS 13

Side 7

(a) HYMN: *EXSULTET ORBIS GAUDIIS*

(b) *KYRIE 'ALTISSIME'*

Ex. 7 (a)

Ex - sul - tet or - bis gau - di - is, cœ - lum re - sul - tet lau - di - bus:

A - po - sto - lo - rum glo - ri - am tel - lus et a - stra con - ci - nunt.

TEXT OF SECOND VERSE Vos saeculorum iudices,  
et vera mundi lumina:  
votis precamur cordium,  
audite voces supplicum.

# GREGORIAN MUSIC

TRANSLATION Let heaven with Alleluias ring,  
And earth with joy responsive sing:  
Th' Apostles deeds and high estate  
This festal tide we celebrate.

O ye who, throned in glory dread,  
Shall judge the living and the dead,  
True lights, the world illumining,  
Regard the suppliant prayer we bring.

(From *The Hymner*, St. Mary's Press, Wantage.)

(a) This hymn tune has been selected as a representative specimen of the kind of plainsong which went on being composed, or incorporated from outside sources into the official round of the Gregorian chant, all through the Middle Ages. For its florid ornamentation compare it with the early 'Veni redemptor gentium' (Ex. 2b). It is not unlikely that these florid hymn-tunes can be associated with countries of Northern Europe: Roskilde in Denmark, and Durham, for instance, seem to be the original homes of a few which have been investigated. (*Antiphonale Romanum*, p. [5]; *Liber Usualis*, p. 1116.)

Ex. 7 (b)

Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.

i-son. Christe e-le-i-son. Christe e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.

\* \*\* e-le-i-son.

TRANSLATION Lord have mercy, Christ have mercy, Lord have mercy.

(b) The Kyrie 'Altissime' is a ninefold 'Kyrie eleison', so named from the trope or inserted text of syllabic character, on the lines of the sequence, which used to be sung to it in the Middle Ages. It represents the type of 'composed' plainsong added to the traditional, anonymous Gregorian corpus from the tenth to the twelfth century, and is a magnificent example of the heights to which pure melodic composition can reach. It is taken from the *Graduale Romanum*, p. 67, where it is numbered *ad libitum* IV (cf. *Liber Usualis*, p. 76). Nos. III, V, and IX

GREGORIAN MUSIC

in that book may also be taken as examples of this style of composition. Noteworthy is the soaring character of the seventh Kyrie of 'Altissime'.

The clef in the plainsong notation is C.

HLP 3

Side II

Bands 5 and 6

HMS 13

Side 8

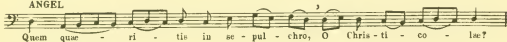
LITURGICAL DRAMA

(a) *QUEM QUAERITIS IN SEPULCHRO?*

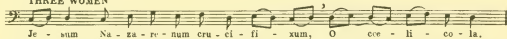
(b) LAMENT FROM DANIEL

EX. 8 (a)

ANGEL



THREE WOMEN



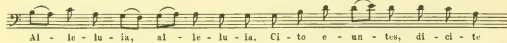
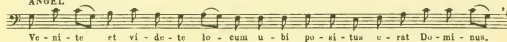
ANGEL



THREE WOMEN



ANGEL



## LITURGICAL DRAMA

## THREE WOMEN



## TRANSLATION

ANGEL: Whom seek ye in the sepulchre, servants of Christ? WOMEN: Jesus of Nazareth who was crucified, celestial one. ANGEL: He is not here, he is risen, as he foretold; go, announce that he is risen, saying: WOMEN: Alleluia, the Lord is risen today, the strong lion, Christ the son of God. Thanks be to God, sing 'Eia'. ANGEL: Come and see the place where the Lord was laid. Alleluia, Alleluia. Go quickly and tell the disciples that the Lord is risen. Alleluia, Alleluia. WOMEN: The Lord is risen from the sepulchre, who hung for us on the cross. Alleluia.

(a) The religious music-drama of the Middle Ages arose from the practice of interpolating new words and music (the tropes mentioned in the note on Ex. 6 b) into the official liturgy of the Church. Some of these interpolations were cast in the form of dialogues, and this led naturally to dramatic representation. One of the earliest of these dramatized tropes is the scene of the women at the sepulchre, which is as old as the tenth century. Precise instructions for its performance have survived. The music, which is in the style of plainsong, is divided between the angel and the three women. The version above is from the tenth-century Winchester Troper (Bodl. 775, fo. 17-17<sup>v</sup>). A facsimile of the Piacenza version is printed in *The New Oxford History of Music*, ii, facing p. 178.

Ex. 8 (b)  
DANIEL

## TRANSLATION

Alas, alas, alas! what ill fate has brought on me this condemnation to death? Alas, alas, alas, unspeakable crime! Why will this savage mob give me to the wild beasts to be torn to pieces? Is it thus, O king, that thou seekest to destroy me? Alas, how fearful is the death that thou forcest me to suffer! Desist from thy fury.

(b) In course of time other subjects were treated in a similar way. Among these was the story of Daniel. A setting of this, made by the students of Beauvais, survives from the twelfth century. This extract is the lament sung by Daniel after Darius has condemned him to be thrown to the lions.

HLP 3

Side II

Band 7

## MEDIEVAL SONGS

HMS 14

Side 9

## LATIN, FRENCH, AND PROVENÇAL SONGS

- (a) *O ADMIRABILE VENERIS YDOLUM* (anon.)  
 (b) *QUANT VEI L'ALOETE MOVER* (Bernard de Ventadorn)  
 (c) *JE NE PUIS PAS SI LOING FUIR* (Gace Brulé)  
 (d) *AU TANS D'AOUST* (anon.)  
 (e) *QUANT JE VOI YVER RETORNER* (anon.)

## Ex. 9 (a)

O ad - mi - ra - bi - le Ve - ne - ris y - do - lum,  
 Cu - jus ma - te - ri - æ ni - hil est fri - vo - lum.  
 Ar - chos te pro - te - gat qui stel - las et po - lum.  
 Fe - cit et ma - ri - a cou - di - dit et so - lum.

Fu - ris in - go - ni - o nou sen - ti - as do - lum, Clo -

8 - tho te di - li - gat Quæ ba - ja - lat co - lum.

## TRANSLATION

O lovely image of Venus, in whom there is no blemish, may the Lord who made the stars and the heavens and fashioned the seas and the earth protect thee; may no thievish cunning ever come nigh thee, and may Clotho who bears the distaff love thee.

(a) Among the earliest records of secular song in Western Europe are a number of Latin songs, many of which were sung by the goliards, or travelling scholars, as they wandered over Europe in the eleventh and twelfth centuries. The notation of most of these songs has defied transcription; the above, a love-song



# MEDIEVAL SONGS

addressed to a boy, is one of the few that can be transcribed with any confidence. It appears to have been written at Verona, possibly as early as the tenth century. A manuscript at Monte Cassino gives the same melody with different words, 'O Roma nobilis orbis et domina' (facsimile in *The New Oxford History of Music*, ii, facing p. 221).

## Ex. 9 (b)

Quan vei là - lo - e - te me - ver De joi ses  
a - les contre al rei, Que s'ou - blide et lai -  
se ca - der Per la dou - çor quel - cor li  
val Hé! tan grant en - vi - de m'eu pren De  
ço quest si en - jau - si - on, Mi - ra - vill me q'eu  
n'ies del seu Et cor de de - sir - rier non fon.

## TRANSLATION

When I see the lark in joy rise on its wings in the rays of the sun and then, oblivious, let itself fall, because of the gladness that fills its heart, such great envy comes upon me to see it so joyful, I wonder then that I do not rave and that my heart does not melt with desire.

(b) In addition to the Latin songs of the Middle Ages we find also songs in the vernacular—the work of the troubadours—beginning to appear in the south of France at the end of the eleventh century. The above song, which exists in several versions, is the work of Bernard de Ventadorn, a troubadour of the twelfth century, who rose from a humble origin (facsimile in *Die Musik in Geschichte und Gegenwart*, i, col. 1778).

## Ex. 9 c.

Je ne puis pas si loing fu - ir Que ma da - me puisse  
ou - bli - er; N'el ne m' dai - gne re - te - nir Ne j'ou -  
sai quel part a - l'ir. En - tre mon cuer et mon de -

# MEDIEVAL SONGS



## TRANSLATION

I cannot flee so far that I can forget my lady. She will not deign to keep me and I do not know where to go. My heart and my desire and misfortunes and loving too much and what I cannot conceal from her have killed me, so that I can suffer no more.

(c) By the second half of the twelfth century a similar art of lyric songs was being cultivated by the trouvères of northern France, writing in the language which is the forerunner of modern French, whereas the troubadours wrote in Provençal. The above song is by the trouvère Gace Brulé (twelfth century) and illustrates a common type of song, in which the music of the first section occurs twice.

## Ex. 9 (d)



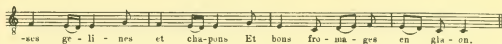
## TRANSLATION

In August, when the leaf falls from the bush and dies with the slightest wind, the flower does not last, the verdure has gone, but the song of the birds remains. The white frost appears in the morning in the meadow.

## Ex. 9 (e)



# MEDIEVAL SONGS



## TRANSLATION

When I see winter return, then would I find lodging, if I could discover a generous host who would charge me nothing, who would have pork and beef and mutton, ducks, pheasants, and venison, fat hens and capons and good cheeses in baskets.

(d) and (e) Many of these songs have a popular flavour, e.g. the two printed above, both of which are anonymous, though the second has been attributed to Colin Muset (early thirteenth century), a jongleur or professional minstrel.

HLP 3  
Side II  
Band 8

HMS 14  
Side 10

## FRENCH AND PROVENÇAL SONGS

- (a) *BERGERONNETE* (Adam de la Hale)
- (b) *TUIT CIL QUI SUNT ENAMOURAT* (anon.)
- (c) *TUIT MI DESIR* (Thibaut de Navarre)
- (d) *CHANTERAI POR MON CORAIGE* (Guiot de Dijon)

Ex. 10 (a)  
ROBIN

BER - ge - ron - ne - te, dou - che bais - se - le - tr, Don - nés le

moï vos - tre cha - pr - let, Don - nés le moï vos - tre cha - pr -

MARION

let, Ro - bin, veux - tu que je le me - che. Seur ton chief par a - mou -

ROBIN

re - te? O - il, et vous se - res m'a - mi - e - te, Vous a - ve - res ma

chain - tu - re - te, M'a - mos - niere et mon fre - ma - let. Ber - ge - ron -

ne - te, dou - che bais - se - le - tr, Don - nés le moï vos - tre

MARION

cha - pr - let, Vo - len - tiers, men douc a - mi - et.

# MEDIEVAL SONGS

## TRANSLATION

ROBIN: Sweet shepherdess, give me your garland. MARION: Robin, would you wish me to put it on your head as a token of love? ROBIN: Yes, you shall be my love and have my girdle, my purse and my clasp. Sweet shepherdess, give me your garland. MARION: Willingly, my sweet love.

(a) This duet with refrain, which occurs in the thirteenth-century pastoral play 'Li Gieus de Robin et de Marion' by Adam de la Hale, is popular in style like the last two songs on Side 9. A facsimile of the manuscript is printed in Wolf, *Musikalische Schrifttǎfeln* (Bückebug, 1923), no. 4.

### Ex. 10 (b)

Tuit cil qui sunt en - a - mou - rat Vie - gient dan - çar, li au - tre non! La  
re - gi - ne le com - men-dat! Tuit cil qui sunt en - a - mou - rat, Que  
li ja - lous soi - ent fus - tat Fors de la dan - ce d'un bas - ton. Tuit  
cil qui sunt en - a - mou - rat Vie - gient dan - çar, li au - tre non!

## TRANSLATION

Let all those who are in love come and dance, the others not! The queen ordains it. All those who are in love! Let those who are jealous be driven with blows from the dance. Let all those who are in love come and dance, the others not!

(b) The refrain was a popular device at this time; and it is the foundation of the rondeau. The above is the only known example of a rondeau in Provençal. It will be noticed that the melody of the refrain is slightly varied with its successive appearances. Songs of this kind were particularly suitable for solo and chorus.

### Ex. 10 (c)

Tuit mi de - sir et tuit mi grief tor - ment  
Grant po - or al pour ce que tou - te gent  
Vien - nent de la ou sont tuit mi pen - sée;  
Qui ont ve - ü son gent cors a - ces - 1  
2  
mé Sont si sor - pris de bon - ne vo - lon - té;

# MEDIEVAL SONGS



## TRANSLATION

All my desire and all my bitter grief come from that source where all my thoughts are fixed. I fear greatly, since all who have seen her, who is fair and beauteous, are overcome by goodwill towards her. God himself loves her, I know it truly: it is a marvel when he suffers so much.

(c) As well as these more popular examples there are many other songs which show a considerable range of emotion, e.g. the above by Thibaut, King of Navarre (1201-53).

Ex. 10 (d)

## TRANSLATION

I shall sing to cheer my heart, for fear lest I die of my great grief or go mad, when I see none return from that wild land where he is, to hear of whom

# MEDIEVAL SONGS

brings comfort to my heart. O God, when they cry 'Forward', help the pilgrim for whom I am so fearful, for the Saracens are evil.

(d) This song (a woman's song of the crusades, by Guiot de Dijon) illustrates the use of a few simple melodic formulas to build up an extended melody.

HLP 4

Side III

Bands 1 and 2

HMS 15

Side II

## ENGLISH AND GERMAN SONGS

(a) *WORLDES BLIS NE LAST NO THROWE* (anon.)

(b) *EY ICH SACH IN DEM TRONE* (Frauenlob)

Ex. II (a)

World - es blis ne last no thro - we, Hit wit ant  
wend a - wey a - non. The leng - ur that hich  
hit i - kno - we, The lasse hich find - e pris ther -  
- on. For al hit is i - meynd wyd - ka - re, Mid  
so - re - we ant wid u - vel fa - re, Aut at the  
last - e poue - re ant ba - re Hit let mon wen hit  
gin - n - t a - gon. Al the blis - ar, this he - re ant  
the - re Bi - lou - keth at hend - e wop ant mon.

### TRANSLATION

The world's joy lasts no time at all, it departs and fades away at once. The longer I know it, the less value I find in it. For it is all mixed with troubles, with sorrow and misfortune, and at the last, when it begins to pass away, it leaves a man poor and naked. All the joy, both here and there, is finally encompassed by weeping and lamentation.

(a) The fact that French was spoken in court circles in England prevented any

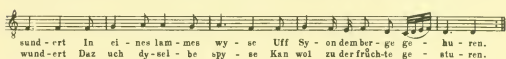
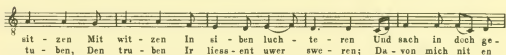
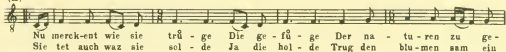
# MEDIEVAL SONGS

wholesale imitation of trouvère song. There are, however, a few English songs in the same style, notably the above, which dates from the thirteenth century. Facsimile in C. Parrish, *The Notation of Medieval Music* (London, 1958), pl. xix.

## (1) Ex. 11 (b)



## (II)



## TRANSLATION

I saw on the throne a Virgin who was with child. She wore a wonderful crown in the pasture of my eyes. She wished to be delivered, thus was the best of woman-kind; at the same time twelve jewels I saw firm in the crown. Now note how fitly she bore, as nature demanded. She saw him who was her burden sitting before her, full of wisdom, under seven lights, and yet she saw him apart, like a lamb on the fair mount of Zion. She did even what she should, yea, the gracious one bore a flower like the crown of flowers; maiden, you became the mother of the lamb and the dove, you passed on your burden to the vine; so I wonder not that the same food can help you to such fruitfulness.

(b) In Germany the art of the troubadours and trouvères was extensively imitated by the Minnesinger, the earliest of whom were contemporary with the trouvères. To the French *lai*, which generally consisted of a number of independent stanzas in a simple melodic style, corresponded the German *Leich*. The above example presents the first two stanzas of a *Leich* by Heinrich von Meissen (d. 1318), known as *Frauenlob* (praise of ladies). Facsimile in Parrish, op. cit., pl. xviii.

SPANISH AND ITALIAN SONGS

- (a) *QUEN À VIRGEN* (anon.)  
(b) *COMO PODEN PER SAS CULPAS* (anon.)  
(c) *O DIVINA VIRGO* (anon.)  
(d) *PLANGIAMO QUEL CRUDEL BASCIARE* (anon.)

Ex. 12 (a) Fine

Quen à Vir-gen ben sir - vir Nun - cu po - de - ra fa - lir.  
E dá - ques - to un gran fei - to Dum mi - ra - gre vus di - rei  
Que fez mul fre - mos' a - fei - to A Ma - dre do al - to Rey,  
Per com' eu es - crit' a - chey, Se me qui - ser - des o - yr.

TRANSLATION

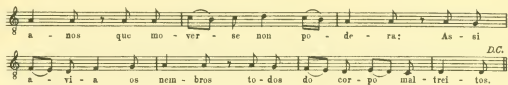
He who will serve the Virgin well can never fail. And about this I shall tell you a great deed of a miracle which made a most beautiful tribute to the Mother of the great King, truly as I found it written, if you will hear me.

Ex. 12 (b) Fine

Co - mo po - den per sas cul - pas os o - mes se - er con -  
- tres - tos, As - si po - den pel - a Vir - gen de - pois se - er sã - os  
fes - tos. Ond' a - vé - o a un o - me por pe -  
Que foi to - llei - to dos nem - bros d'ü - a  
ca - dos que fe - ze - ra, Et du - rou as - si cing'  
do - or que ou - ve - ra,



MEDIEVAL SONGS\*



TRANSLATION

As men may be crippled through their sins, so may they afterwards be made whole by the Virgin. Whereby it happened to a man, through the sins he had committed, that he was paralysed in his limbs from a disease that he had, and so he could not move for five years: so all the limbs of his body were in pain.

(a) and (b) Spain is represented by two examples from the collection of anonymous *Cantigas de Santa María* ('Songs of the Virgin') made by Alfonso X of Castile and Leon (d. 1284), known as Alfonso el Sabio (the Wise). The style of these is similar to the troubadour songs, though often the melodic idiom has a particularly Spanish flavour, e.g. in the second of these two examples. A common feature is the appearance of the refrain at the beginning of the song and at the end of each verse (the repeat of the refrain is not sung in this recording). The language is Galician-Portuguese.

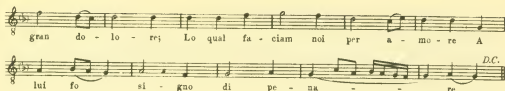


TRANSLATION

O heavenly Virgin, flower of every fragrance, thou art the flower that never fades, in thee is abundance of grace; thou didst bear the bread and wine, which is our Redeemer.



# MEDIEVAL SONGS



## TRANSLATION

Let us lament that cruel kiss which made God crucified for us. The traitor Judas came, a kiss he gave and great pain. We kiss for love, for him it was the sign of suffering.

(c) and (d) Though the troubadours had many imitators in Italy, no examples of secular songs with music survive. We have, however, a large collection of *laudi spirituali*, hymns in Italian dating from the thirteenth and fourteenth centuries, some of which were particularly associated with the flagellants' pilgrimages current in the late thirteenth century. In these hymns a refrain is used in the same way as in the Spanish *cantigas*.<sup>1</sup>

<sup>1</sup> The majority of these medieval songs are written in a notation which does not indicate precisely the rhythm. In these songs the rhythmical interpretation has been founded on the rhythm of the words and on such indications as are provided by the grouping of several notes to a syllable.

HLP 4  
Side III  
Band 5

## EARLY POLYPHONY

HMS 16  
Side 13

(10th and 11th centuries)

(a) *SIT GLORIA DOMINI*

(b) *ALLELUIAS, SURREXIT CHRISTUS* and *ANGELUS DOMINI*

(c) *REGI REGUM GLORIOSO*

Ex. 13 (a)

TRANSLATION May the glory of the Lord abide for ever:  
the Lord shall rejoice in his works.

# EARLY POLYPHONY

(a) Here we have an example of the most primitive form of polyphony, the plainsong melody being doubled by a parallel part a fourth lower. This is known as 'organum'. This example, 'Sit gloria Domini', is taken from the treatise *Musica Enchiridis*, c. 850 to 900, formerly attributed to Hucbald, though he is now no longer believed to have been the author. There are several modifications of the strict parallelism of fifths and fourths given in the *Musica* and its companion treatise, the *Scholia Enchiridis* ('Commentary on the Handbook'), but the example is selected so as to display the best-known type of the 'Hucbald organum' in fourths duplicated at the octave.

Ex. 13 (b)

The musical score consists of six systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef, with an '8' indicating an octave shift. The music is in a single key with a C-clef on the top staff and an F-clef on the bottom staff. The lyrics are written below the staves, with some words split across lines. The melody is a simple plainsong, and the organum is a parallel motion a fourth lower, duplicated at the octave.

Al - le - lu - ia

Sur-re - xit Chri-stus qui cre-a - vit o - mni - a;

et mi-ser-tus est

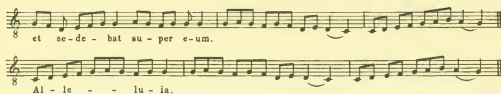
hu - ma-no ge-ne - ri.

Al - le - lu - ia

An - ge - lus Do - mi - ni de - scen - - - - dit de coe - lo:

et ac - ce - - - dens re - vol - - - vit la - - - pi - dem,

<sup>29</sup> The manuscript has F E.



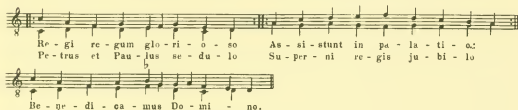
## TRANSLATION

Alleluia, Christ is risen, who created all things, and hath had compassion upon the human race.

Alleluia. The angel of the Lord came down from heaven, and approaching rolled away the stone and sat on it. Alleluia.

(b) These two Alleluias for Easter Week, 'Surrexit Christus' and 'Angelus Domini descendit', sung consecutively on the record, are two of the earliest known examples of 'free' (i.e. not parallel) organum. They come from the Chartres MS. 109 of c. 1100. The Gregorian plainsong<sup>1</sup> is taken and used in the ordinary way, but at the solo parts the singer is reinforced by a second voice singing above him (not below as in the earlier organum). The rhythm is entirely free and the music is practically plainsong in two parts. As an experiment it was doomed to failure, for it is automatically necessary for singers to have time-conventions as soon as they are singing different parts, and these conventions begin to show themselves in the music of the twelfth century.

## EX. 13 (c)



TEXT OF SECOND VERSE Gaude, mater, ecclesia  
 quae talibus est tradita.  
 Gaude gaude sponsa sponso,  
 Dic regi sponsa placito,  
 Dic tuo Deo gratias.

## TRANSLATION (the text is not very clear)

By the glorious King of kings Peter and Paul stand faithfully in the palace:  
 with praise to the King most high let us bless the Lord.

Rejoice, Mother in the Church, which to such men has been entrusted.  
 Rejoice, rejoice, O bride in the bridegroom. Proclaim unto the King, the accept-  
 able bridegroom; proclaim unto thy God thanksgiving.

<sup>1</sup> *Liber Usualis* (1947 edition), pp. 798 and 786.

# EARLY POLYPHONY

(c) This short piece, 'Regi regum glorioso', is from a manuscript at Lucca, (Lucca 603), which gives us one of the very few pieces from the eleventh century which can be transcribed in such a way as to be singable. Our text is based on the transcription by R. Baralli, *Rassegna Gregoriana*, vol. xi (1912), col. 10.

HLP 4  
Side III  
Bands 6 and 7

## SPANISH POLYPHONY

HMS 16  
Side 14

(12th century)

(a) REX IMMENSE

(b) CONGAUDEANT CATHOLICI (Albertus Parisiensis)

Ex. 14 (a)

1 Rex im - men - se, pa - ter pi - e, e - lei - son.  
2 So - ter, the - os a - tha - na - tos,  
3 Pal - ma cun - cta qui con - clu - dis,

4 Chri - ste Fi - li Pa - tris sum - mi, e - lei - son.  
5 Qui de - coe - lis de - scen - di - sti,  
6 Tu - um plas - ma red - e - mi - sti,

7 Con - so - la - tor dul - cis a - mor, e - lei - son.  
8 Qui Ja - co - bum il - lu - stra - sti,  
9 Cu - jus pre - ce no - bis par - ce,

TRANSLATION Infinite King, righteous Father, have mercy,  
Saviour, God immortal,  
Who containest all things in the hollow of thine hand,  
Christ, Son of the most high Father,  
Who didst come down from heaven  
And has redeemed thy creation,  
Consoler, sweet love,  
Who madest James illustrious,  
At whose prayer do thou spare us.

SPANISH POLYPHONY

(a) 'Rex immense' is a two-part Kyrie trope (see note to Ex. 6*b*) in the Calixtine MS. at Compostela,<sup>1</sup> c. 1137, sung here with a liberal application of thirteenth-century ideas about rhythm, not shown in the Calixtine MS. because there was at that time no way of exhibiting them in notation. Whether they existed or not in 1137 we do not know for certain, but examination of the music shows that the use of these thirteenth-century conventions solves many difficulties, avoids many discords, and produces a pleasing result. They have therefore been used for this and the following pieces, though it is not claimed that this is the only right way to interpret these early specimens. The plainsong, a variant of Vatican Kyrie XII (see *Liber Usualis* (1947), p. 48), is in the lower part.

<sup>1</sup> Published in facsimile, ed. W. M. Whitehill and Dom German Prado (Santiago de Compostela, 1944).

Ex. 14(b)

Con - gau - de - ant ca - tho - li - ci, læ -  
 - ten - tur ci - ves co - li - ci di - di - e  
 i -  
 sta.

REMAINDER OF TEXT 6. Ergo carenti termino benedicamus Domino, die ista.

7. Magno patrifamilias solvamus laudis gratias, die ista.

# SPANISH POLYPHONY

TRANSLATION 1. Let Catholics rejoice, let the citizens of heaven be glad on this day.

6. So without ceasing let us bless the Lord on this day.
7. To the great Father of all let us render thanks of praise on this day.

Verses 2, 3, 4, and 5 are omitted on the record.

(b) 'Congaudeant Catholici' is a pilgrims' song from the same source as the previous piece; the facsimile of the original given by Parrish, *The Notation of Medieval Music*, pl. xxiii, shows the attribution to 'Magister Albertus Parisiensis'. This is one of the oldest known pieces of three-part harmony; though the third voice was added later, it was almost contemporary, to judge from the appearance of the original. The version sung is quite freely treated on the lines alluded to in the note on the preceding piece. This type of composition, differing from organum in that it is not based on plainsong, is known as conductus (cf. note on Ex. 17 (b)).

## ENGLISH AND NORMAN POLYPHONY

HLP 4

(13th century)

HMS 17

Side III

Side 15

Bands 8-10

(a) VERBUM PATRIS HUMANATUR

(b) ORIENTIS PARTIBUS

(c) SUMER IS ICUMEN IN

Ex. 15 (a)

1. Ver - bum Pa - tris hu - ma - na - tur, O, O, Dum pu - el - la

sa - lu - ta - tur, O, O: Sa - lu - ta - ta fe - cun - da - tur,

vi - ri no - sci - a, He - i, he - i, no - va gau - di - a.

# ENGLISH AND NORMAN POLYPHONY

REMAINDER OF TEXT 3. Audi partum praeter morem;  
 Virgo parit salvatorem,  
 Creatura creatorem,  
 Patrem filia. *Hei, hei, nova gaudia.*

5. Verus homo nobis datur,  
 nobis datus demonstratur,  
 dum pax terris nuntiatur  
 caelis gloria. *Hei, hei, nova gaudia.*

TRANSLATION 1. The Word of the Father is made man  
 When the Virgin is greeted:  
 Greeted she becomes fruitful, though knowing not a man:  
*Hey for the news of joy!*

3. Lo, a birth beyond the course of nature;  
 A virgin bears the Saviour,  
 The creature bears the Creator, the daughter (bears) the  
 Father.

5. True Man, he is given to us;  
 Given, he is manifested to us  
 When peace is heralded on earth and glory in the heavens:

(a) 'Verbum Patris humanatur' is an effective three-part piece from the end of the twelfth century; the principal melody is in the lowest part. There are five verses in the original; the second and fourth are omitted on the record. A facsimile of the original (Cambridge University Library, Ff. i. 17, fo. 4") is given by Wooldridge, *Early English Harmony*, i (London, 1897), pl. 29.

EX. 15 (b)

1. O - ri - en - tis par - ti - bus ad - ven - ta - vit a - si - mus, pul - cher et for -

- tis - si - mus, sar - ci - nis ap - tis - si - mus: hez va hez, sire as - nez, hez.



ENGLISH AND NORMAN POLYPHONY

ADDITIONAL TEXT 5. Salu vincit hinnulos  
Dammās et capreolos  
Super dromedarios  
Velox Madianeos.

9. Amen dicas, asine,  
Jam satur ex gramine,  
Amen, amen itera,  
Aspernare vetera.

TRANSLATION 1. Out from the lands of Orient  
Was the ass divinely sent.  
Strong and very fair was he,  
Bearing burdens gallantly,  
Hee haw hee, sir Ass.

5. Higher leaped than goats can bound,  
Doe and roebuck circled round,  
Midian dromedarics' speed  
Overcame, and took the lead.

9. Stuffed with grass, yet speak and say  
Amen, ass, with every bray:  
Amen, amen, say again;  
Ancient sins hold in disdain.

(By kind permission from H. C. GREENE in *Speculum*, October 1931.)

(b) 'Orientis partibus' is the 'Song of the Ass' in the Beauvais Carnival; dated between 1223 and 1234. There is a facsimile of the source of this three-part setting in *The New Oxford History of Music*, ii, facing p. 303. It is sung here in duple rhythm, but may equally well be in triple, as the notation of the period was not explicit on this point. The melody, which has been used for a hymn-tune in England for nearly a century, is in the lowest voice. The original has nine verses, of which three are sung on the record.

Sumer is icumen in,  
Lhude sing cuccu.  
Groweth sed and bloweth med  
And springth the wde nu;  
Sing cuccu;  
Awe bleteth after lomb,  
Lhouth after calve cu;  
Bulloc sterteth, bukke verteth,  
Murie sing cuccu.  
Cuccu, cuccu,  
Wel sings thu cuccu.  
Ne swik thu naver nu.

Side 15(c)

TRANSLATION

Summer has come, loudly sing cuckoo. Now the seed is growing, the meadow is flowering and the wood is springing to life. Sing cuckoo. The ewe bleats after

the lamb, the cow lows after the calf, the bullock leaps, the buck breaks wind, merrily sing cuckoo. Cuckoo, cuckoo, well dost thou sing cuckoo. Never cease now.

(c) The celebrated English rota or 'infinite canon', 'Sumer is icumen in', for six voices, four on one canonic melody and two basses singing the other, is usually dated about 1240; Manfred Bukofzer in 1944 advanced the view that this is too early by some seventy years, but this opinion is not endorsed by the editor of the present volume. If it is desired to follow the music from a score, the most interesting text is the Harleian manuscript itself, reproduced in facsimile as the frontispiece to this handbook; this shows two versions, the original, and the (more legible) emended version. A transcription in modern notation of the earlier version (differing in one or two melodic details from the familiar form recorded here) will be found in Davison and Apel's *Historical Anthology of Music*, vol. i, p. 44.

HLP 4  
Side IV  
Band 1

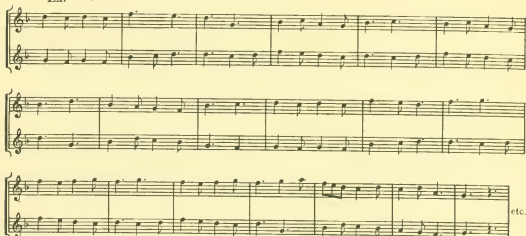
# FOUR CAUDAE (13th century)

HMS 17  
Side 16

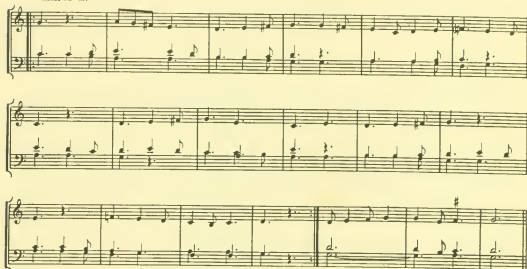
Ex. 16 (a)

## FOUR DANCE TUNES

Ex. 16 (c)



Ex. 16 (d)



(The score of the second piece and the latter part of the third has been omitted).

A favourite method of composition in the thirteenth century was the vocal form known as the *conductus*<sup>1</sup> *cum cauda* ("with a tail"): that is to say, with textless preludes, interludes, and postludes, either to be vocalized or for instruments. Sometimes these extend to a considerable length. (For the arguments for and against instrumental performance of these textless *caudae* see Rokseth in *Mélanges de Musicologie* (Paris, 1933) pp. 8-11.) The record gives four specimens, the first

<sup>1</sup> See note on Ex. 17 (b).

## FOUR DANCE TUNES

three in two parts, and the last (which is unfortunately very short) in three parts. They are taken from the Wolfenbüttel MS. 677, written at St. Andrews in Scotland about 1250, and published in facsimile as *An Old St. Andrews Music Book* (London, 1931). The pieces (fo. 54<sup>v</sup>, 119<sup>v</sup>, 120, and 83<sup>v</sup>) are played on the record by recorder, viol, cor anglais, and tabor.

HLP 4

HMS 18

Side IV (a) THREE ENGLISH DANCE TUNES Side 17

Bands 2 and 3

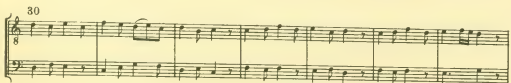
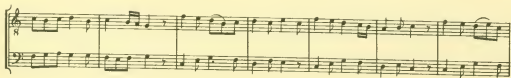
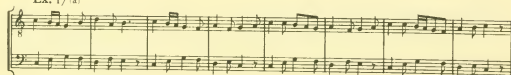
## (b) CONDUCTUS:

VERI FLORIS SUB FIGURA

(13th century)

## I

Ex. 17 (a)



## 40

40

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The music consists of six measures, each containing a single eighth note followed by a quarter rest, creating a simple, rhythmic pattern.

## 10

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The music consists of 12 measures, with a repeat sign at the end of the 12th measure. The lyrics 'The Rose Tree' are written below the bass staff.

10

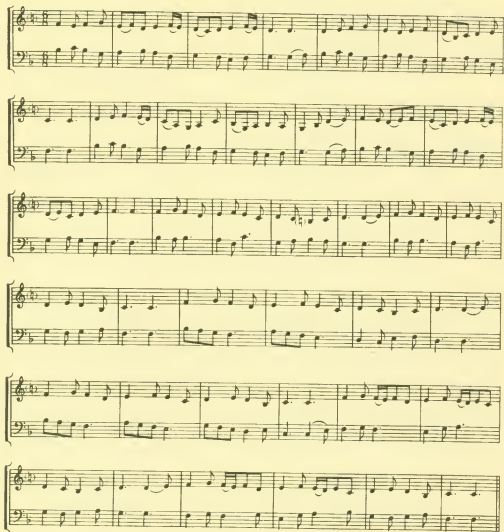
20

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The music is in 4/4 time. The lyrics 'The Rose Tree' are written below the bass staff.

30

## THREE ENGLISH DANCE TUNES

## III



(a) In the same manuscript as 'Sumer is icumen in' are three dance tunes in two equally important parts. They are in the typical medieval dance-form known as *estampie*, consisting of short, symmetrical sections which are repeated with varied endings or different counterpoints. In the third dance the original melody of the lower part is transferred, a fifth higher, to the upper part at bar 17 and ornamented at bar 33. Facsimile in Wooldridge, *Early English Harmony*, i, pls. 18 and 19, and Apel, *The Notation of Polyphonic Music*, p. 239.

# CONDUCTUS

Ex. 17 (b)

8 Ve - ri flo - ris sub fi - gu - ra, Quom pro -

8 - du - xit ra - dix pu - ra, cle - ri no -

8 - stri pi - a cu - ra, flo - rem fe - cit my - sti -

8 - cum prae - ter u - sum la - i - cum, sen - sum tra - hens

8 tro - pi - cum flo - ris a na - tu - ra.

## TRANSLATION

Under the figure of 'the true flower which the pure root produced' the loving devotion of our clergy has made a mystical flower, extracting an allegorical meaning, beyond ordinary usage, from the nature of a flower.

(b) A new type of composition which appeared in the thirteenth century was the conductus. The conductus is a setting of a metrical poem, the main voice-part—the lowest—being newly composed instead of borrowed from some earlier melody. It is rhythmical, not in long sustained notes, and the upper accompanying voices are in the same, or nearly the same, rhythm. 'Veri floris' is a short three-part piece of the style known as 'simple conductus', that is to say, a con-

# CONDUCTUS

ductus without interludes (cf. note on Ex. 16 above). It is chosen for illustration here because it was apparently one of the most popular pieces of its kind in the thirteenth century, being found in no fewer than nine manuscripts (see *The New Oxford History of Music*, ii, pp. 330-2), seven of which have been used in preparing this conflation.

## FRENCH AND ENGLISH POLYPHONY

HLP 4

Side IV

Bands 4-7

(13th century)

HMS 18

Side 18

(a) FOWELES IN THE FRITH

(b) EX SEMINE ABRAHAE

(c) MARIAM SANCTIFICANS

(d) BEATA VISCERA

Ex. 18 (a)

Fowe - les in the frith, the fish - es in  
the flood: and I mon wax - e wod, much sor-row I  
wal - ke with for best of bone and blood.

(a) Early songs in parts, with English words, are excessively rare. This short piece, 'Foweles in the frith' (from the Bodleian MS. Douce 139), was written about 1270. It is a love song, contrasting the birds in the wood and the fishes in the water with the lover's restless passion for her who is the 'best of bone and blood'.



ENGLISH POLYPHONY

Ex. 18 (b)

The musical score consists of five systems, each with a vocal line (treble clef) and a lute line (bass clef). The lyrics are in Latin and are written below the vocal line.

System 1:  
 A-bra-hæ di-vi-no  
 Ex ue - - - mi - - - ne

System 2:  
 mo-de-ra-mi-ne I-gnem pi-o nu-mi-ne pro-du-cis, Do-mi-  
 -ne, Ho-mi-nis sa-lu-tem pau-per-ta-te au-da, Vir-gi-nis na-

System 3:  
 -ti-vi-ta-te de tri-bu Ju-da. Jam pro-pi-nas o-vum Per na-ta-le

System 4:  
 no-vum: Pi-scem, pa-nem da-bis par-tu si-ne se-mi-ne.

TRANSLATION

From the seed of Abraham, in Thy divine counsel, Thou dost produce a fire by Thy holy will, O Lord: salvation for mankind, in stark poverty, by the birth of the Virgin of the tribe of Judah. Setting forth now the egg, on a new birthday Thou wilt give fish and bread, a Virgin-birth.<sup>1</sup>

<sup>1</sup> Medieval text-writers were not always poets of the first rank, and the last sentence is not free from obscurity. Taking, as we have done, the text of the Las Huelgas MS., the meaning would seem to be a comparison between the joyful event of Our Lady's birth and the miraculous birth of her Son which was to follow.

# ENGLISH POLYPHONY

(b) A fragment at Worcester Cathedral (facsimile in Pierre Aubry, *Cent Motets du XIII<sup>e</sup> siècle*, iii (Paris, 1908), pl. ii), shows how the trope (see note on Ex. 6 (b)) led to the motet (see note on Ex. 19). At the section beginning 'Ex semine' in a three-part organum, 'Alleluia nativitas', the text 'Abraham divino moderamine' has been inserted. The motet thus produced is found separately in several other sources with this and other texts; more surprisingly, the same music—without fresh text—occurs at the 'Ex semine' of another three-part organum setting of 'Alleluia nativitas' by the Notre Dame master, Pérotin (transcribed in Rokseth, *Polyphonies du 13<sup>e</sup> siècle*, ii (Paris, 1936), pp. 16–23).<sup>1</sup> The Worcester fragment may therefore also be his; it is remarkable in that the fresh words are inserted in the organum itself, thus producing a polyphonic trope rather than a true motet.

<sup>1</sup> See also Gennrich, *Pérotinus Magnus: Das Organum 'Alleluia Nativitas' und seine Sippe* (Darmstadt, 1955). For another view of the connection between the Worcester piece and Pérotin, see F. L. L. Harrison, *Music in Medieval Britain* (London, 1958), p. 132.

## Ex. 18 (c)

Plainsong: Quoniam tu solus sanctus;



Plainsong: Tu solus Dominus



# ENGLISH POLYPHONY

TRANSLATION For thou only art holy,  
Who dost sanctify Mary;  
Thou only art the Lord,  
Who dost guide Mary.

(c) 'Mariam sanctificans', part of a four-part trope to 'Gloria in excelsis', probably comes from Worcester. Its date is about 1300, and it is thus one of the oldest known pieces of English four-part writing. Note the interchange of phrases between the middle parts at bar 5.

Ex. 18 (d)

Be - a - - - - - ta Be -

- a - ta vi - sce - ra Ma - ri - æ vir - gi - nis, quæ

fru - ctu gra - vi - da æ - ter - ni ger - mi - nis in

vi - tæ po - cu - lo, pro - pter [nos ho - mi - nes nunc

(sic in MS)

por - ta - ve - runt Fi - li - um] dul - ce - - - - -

- - - - - di - nis.

TRANSLATION

Blessed is the womb of the Virgin Mary which, bearing fruit from an eternal seed in a bowl of life, brought forth now for us men the Son of sweetness.

(d) The conductus 'Beata viscera', from Worcester MS. Add. 68, is an example of the typical English method of composition largely in six-three chords. The bracketed portion of the text, missing in the manuscript, has been supplied by the editor.

FRENCH AND ENGLISH POLYPHONY

HLP 4

(c. 1300)

HMS 19

Side IV

Side 19

Bands 8-10

(a) O MARIA VIRGO DAVIDICA

(b) PUELLARE GREMIUM

(c) TRIUMPHAT HODIE

Exs. 19 and 20 give various types of thirteenth- and fourteenth-century motets. The most notable feature of the early motet is that it is polytextual as well as polyphonic, two or even three different (but relevant) sets of words being sung simultaneously. Sometimes it is even polyglot also, one voice singing in Anglo-Norman or French or some other tongue, while the others sing in Latin. Above a 'tenor', usually a plainsong melody broken up in a constantly repeated rhythmical pattern, a second part (*motetus*) was composed; in many cases a third part (*triplum*) was added, sometimes by a later composer.

Ex. 19 (a)

O Ma - ri - a, vir - go Da - vi - di - ca Vir - gi - num flos, vi - ta

O Ma - ri - a, ma - ris stel - la, Ple - na gra - ti -

(VERITATEM)

spes u - ni - ca, Vi - a ve - ni - æ, Lux gra - ti - æ, ma - ter

Ma - ter si - mul et pu - el - la

# FRENCH AND ENGLISH POLYPHONY

cle - men - ti - æ      So - la ju - bes in ar - ce cœ - li - ca,  
 8 Vas mun - di - ti - æ,      Tem - plum no - stri

O - be - di - unt ti - bi mi - li - ti - æ      So - la se - des in thro -  
 8 red - em - pto - ris, Sol jus - ti - ti - æ;

-no glo - ri - æ,      Gra - ti - a ple - na ful - gens de - i - ca  
 8 Por - ta cœ - li, spes re - o - rum, thro - nus glo - ri -

Stel - læ stu - pent de tu - a fa - ci - e,      Sol, lu - na, de tu - a  
 8 -æ,      Sub le - va - trix mi - se - ro - rum,

po - ten - ti - æ;      Quæ lu - mi - na - ri - a in me - ri - di -  
 8 Ve - na ve - ni - æ,      Au - di scr - vos

-e tu - a fa - ci - e      vin - cis o - mni - a.      Pre - ce pi -  
 8 te ro - gan - tes, Ma - ter gra - ti - æ,

-a mi - ti - ga fi - li - um,      mi - ro mo - do cu - jus es fi - li - a,      ne ju - di -  
 8 Ut pec - ca - ta sint ab - la - ta per te ho - di - c,

# FRENCH AND ENGLISH POLYPHONY



## TRANSLATION

### Motetus

O Mary, star of the sea, at once mother and maid, vessel of purity, temple of our Redeemer, sun of righteousness, gate of heaven, hope of the guilty, throne of glory, lifter up of the wretched, source of pardon; hear thy servants who implore thee, O mother of grace, that through thee this day the sins of those who praise thee in very truth with pure heart may be taken away.

### Triplum

O Mary, Virgin of David's line, flower of virgins, only hope of life, way of pardon, light of grace, mother of mercy. Thou dost preside alone in the heavenly citadel, the armies obey thee, thou sittest alone on the throne of glory, shining with the divine grace of which thou art full. The stars are dim before thy face: so are the sun and moon at thy power. By thy presence thou dost outshine these heavenly bodies at high noon. By thy loving prayer assuage thy Son, of whom thou art in mysterious manner the daughter, that we be not judged adversely, but that he give us the everlasting rewards of life.

(a) 'O Maria Virgo Davidica' occurs in ten medieval manuscripts from 1250 onwards, a circumstance which indicates its popularity. Eight of these sources have been collated by Yvonne Rokseth in *Polyphonies du XIII<sup>e</sup> Siècle*,<sup>1</sup> from which the version sung has been prepared by the editor. In this editing considerable use has been made of an English manuscript ('Ars A') at Paris, perhaps from Canterbury. Not only has the tenor a strict rhythmic pattern; both upper parts follow independent ones more freely.

<sup>1</sup> Paris, 1936, i, fo. 88<sup>v</sup>; ii, p. 123.

### Ex. 19 (b)

FRENCH AND ENGLISH POLYPHONY

8 di - um et cœ - lo læ - ti - ti - am, dum fi - li - um sum - mi re -

8 Ga - bri - e - lis nun - ti - i fi - de - lis præ - mis - si de

8 gis ge - nu - it et te - nu - it pu - di - ci - ti - am O

8 cœ - lis pi - a per col - lo - qui - a. O gre - mi - um

8 pri - vi - le - gi - um vir - gi - nis Ma - ri - æ

8 pu - ris - si - mum, O præ - mi - um, O

8 Ven - ter est tri - cli - ni - um

8 pri - vi - le - gi - um vir - gi - nis Ma - ri - æ

8 Tri - ni - ta - tis di - vi - næ.

8 Ven - ter est tri - cli - ni - um Tri - ni - ta - tis

# FRENCH AND ENGLISH POLYPHONY

8 Is-tud pu-er - pe-ri-um ma-gnum ha-bet my-ste-ri-um, dum du-um a-ni-

8 di-vi-næ, dum vir-go fi-li-um re-gum o-mni-um lac-te

8 ma-li-um in me-di-o rex re-gno-rum o-mni-um ver-sa vi-ce mor-ta-li-

8 fo-vet pro-pri-o, re-elli-nans in præ-se-pi-o, du-um a-ni-ma-li-um in

## TRANSLATION I II

The maiden breast shed joy on the world and gladness in heaven, when she bare the son of the high king and retained her maidenhead. O privilege of the Virgin Mary. O prize. Her womb is the dwelling-place of the divine Trinity. O privilege, that child-bearing: great is the mystery, when between two beasts the king of all kingdoms of our mortal life wails in the cradle. O virgin full of joy.

Mary becomes the most pure mother of the Lord, through the holy greeting of Gabriel, the faithful messenger sent from heaven. O most pure breast, O prize, O privilege of the Virgin Mary, O privilege. Her womb is the dwelling-place of the divine Trinity when the virgin nourishes with her milk the King of all, Christ lying in the cradle, between two beasts. O virgin full of joy, rejoice.



FRENCH AND ENGLISH POLYPHONY

(b) 'Puellare gremium' is a fine example of a motet held together by a *basso ostinato* (repeated bass). (On the record it is played by the bass viol.) The rhythm of this piece is very remarkable and shows the technical height reached at Worcester by 1300: for the upper parts run in a binary scheme different from that of the *ostinato*, which has a nine-beat phrase (repeated) followed by one of ten beats (repeated). By the end of the first statement of the subject the upper parts have sung nineteen measures and the main accents coincide again. There are three repetitions of the *canto fermo*. The partial identity of words in both texts ('O privilegium virginis Mariae . . . Venter est triclinium Trinitatis divinae') is emphasized by interchange of the musical phrases. A performing edition is printed as No. 6 of *English Gothic Music*, edited by Dom Anselm Hughes and Percy Grainger (London, Schott; New York, G. Schirmer & Sons).

Ex. 19 (c)

8 Tri - um-phat ho - di - e Chri - sti mi - les mi - re hinc il - lu - di -  
Trop a - vet fet que fol que vus de -  
A - my a - my a -

8 -tur Va - le - ri - a - nus prae - fec - tus fre-mens ne - quam fu - ri - bun - dus  
-mu - rez tant, par un par  
-my E tu le fras ke sa -

8 et sae - vis - si - mus. O mi - ran - da gran - dis - que con - stan - ti - a  
un par un par un dy - may - ne  
-ge de fer le main - te - nant,

FRENCH AND ENGLISH POLYPHONY

8 hu-jus mar-ty-ris pro Chri-sti no-mi-ne cer-tan-tis dum af-  
une ma-ty-né  
main-te-nant, la plus be-le qun-ken

8 fli-gi-tur et di-ver-sis sup-pli-ci-is tor-que-tur quan-do gra-vi-  
A ly prya com-pa-ne son  
vi, be-le qun-kes vi, be-le

8 -us at-te-ri-tur tan-to fir-mi-us in-fi-de stat et  
ma-ri se re-pent, se re-pent,  
qun-kes vi, Mes il ne qui-doit

8 con-stanti-a nos er-go sub-le-va nos, vi-  
son ma-ri se re-pent. Trop  
my-e Ke iço la-mas-se tant.

8 -vi-fi-ca nos, jus-ti-fi-ca nos, sal-vi-fi-ca nos,  
est trop est, trop est,  
Trop est fou, trop est

# FRENCH AND ENGLISH POLYPHONY

The musical score consists of two systems, each with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The lyrics are written below the staves.

**System 1:**

- Staff 1 (Treble): mar - tyral-mi-flu- ei hic qui de-pri - mi - tur pec - ca - ti
- Staff 2 (Bass): trop est trop est fou, trop est
- Staff 3 (Bass): fou, trop est fou, trop est

**System 2:**

- Staff 1 (Treble): sar - ci - na in va - cu - is al - mis pre - ci - bus.
- Staff 2 (Bass): fou, trop est fou, est fou.
- Staff 3 (Bass): fou, trop est fou, est fou.

## TRANSLATION OF LATIN TEXT

Today Christ's soldier triumphs marvellously, and Valerian the prefect is mocked, a raging evil man, furious and most cruel. O great and wonderful is the constancy of this martyr who fights for Christ while he is afflicted and tormented with manifold pains. The more he is bruised, the more firmly he stands in faith and constancy.

Therefore do thou raise us up, give us life, make us righteous, save us, O martyr overflowing with goodness; he that is weighed down by the burden of sin is made free by thy kindly prayers (?).

(c) 'Triumphat hodie' has only one upper part, a Latin text about Saint Lawrence, with two tenors who interchange the strains of an Anglo-Norman song. Towards the end these two tenors execute a 'hocket', one singing while the other rests. One of these parts comes from the British Museum, the other from New College, Oxford;<sup>1</sup> the alto is in both manuscripts. This version has been slightly cut.

<sup>1</sup> Reproduced by kind permission of the Warden and Fellows.

HLP 4  
Side IV  
Bands 11-13

# ENGLISH POLYPHONY

HMS 19  
Side 20

(c. 1300)

(a) MARIONETTE DOUCE

(b) ROSA FRAGRANS

(c) ALLELUIA PSALLAT

## Ex. 20 (a)

So - la - ris ar - dor Ro - mu - li sol -

Gre - go - ri - us sol æ - cu - li Jo -

Pe - tre, tu - a na - vi - cu - la va - cil - lat a -

(<sup>c</sup>Marionette douce)

-vit ge - lu Bri - tan - ni - æ, mun -

-vern de Cen - tro Ro - mu - li mi - sit in

- li - quo - ti - ens; re - sul - tat sed pe -

- da - na cor - da po - pu - li a sco - ri -

Li - bram An - gli - æ, de me - di -

- ri - cu la post plu - ri - ma mul - to - ti -

- a ve - sa - ni - re, Co - me - ta

- o - que po - pu - li tu - lit Lu - nam per

- ens. In in - su - la Bri - tan - ni -

# ENGLISH POLYPHONY

cum si - gni - fe - ra dum lu - cem mo - de - ran - ti -  
 fi - di - æ. Zo - di - a - ci per sin - gn -  
 - æ fi - des o - lim con - va - lu - it, ti -

-ar de - de - re de - na si - de - ra qua -  
 -la trans - it si - gna tri - fa - ri æ. lu -  
 -mo - re sed ve - sa - ni - æ gen - ti - lia di - u

-ter in or - tu Can - ti - æ; qua - te ne -  
 -ce - scens si - ne ma - cu - la de - cur - so - que sum -  
 la - tu - it. se - qua - cem per Gre - go - ri -

-bras per - fi - di - æ de - me - re flam - mæ  
 -ma - ri - æ cur - su æ fin - xit  
 -um tu - um pa - ti con - su - li -

fi - de - i, quo - cum - que flu - ctus  
 fir - mi - ter, man - su - rum æ - ter - na - li -  
 -tur; per Au - gus - ti - num mo - na -

# ENGLISH POLYPHONY



## TRANSLATION

### I (*Solaris*)

The sunny warmth of Romulus melts the frost of Britain and the worldly hearts of the people from the dross of their madness: as a comet, with the Zodiac, while the forty stars<sup>1</sup> gave a supply of light in the Kentish dawn; beams which were to abate the darkness of unbelief, wherever today the waves of the sea enclose the English.

### II (*Gregorius*)

Gregory, the sun of his time, sent Jove from Cancer of Romulus to Libra of England, and removed from the midst of the people the moon of unbelief. He crosses each sign of the Zodiac of threefold (form?), shining without obscuration or decreasing from the highest track; and settled himself firmly to dwell for ever in the degree<sup>2</sup> of Canterbury.

### III (*Petre tua*)

Peter, thy little ship tosses sometimes; but it rebounds after many dangers very often. In the island of Britain the faith was formerly strong, but through fear of pagan fury it has long been in hiding. Through Gregory thy follower, it is counselled to endure; and by the monk Augustine it is brought back into the faith.

<sup>1</sup> The forty monks, companions of Saint Augustine.

<sup>2</sup> Or, as we should say, 'in the latitude and longitude of Canterbury'.

# ENGLISH POLYPHONY

(a) 'Marionette douce' comes from a collection of flyleaves and odd pages in New College, Oxford.<sup>1</sup> There are three voice-parts with independent texts of a curious type, with interesting astronomical and historical references; and a fourth line for an instrument, which plays over and over the melody of a lost song, 'Marionette douce' as a *basso ostinato*. Printed as No. 5 of *English Gothic Music*, edited by Dom Anselm Hughes and Percy Grainger (London, Schott; New York, G. Schirmer & Sons).

<sup>1</sup> Reproduced by kind permission of the Warden and Fellows.

Ex. 20 (b)

1 Ro - sa fra - grans pri - mu - la ver - na - lis:  
2 Ser - vos tu - os li - be - ra a ma - lis.

1 Ro - sa fra - grans  
2 Ser - vos tu - os

pri - mu - la ver - na - lis:  
li - be - ra a ma - lis.

1 Ro - sa fra - grans pri - mu - la ver - na - lis:  
2 Ser - vos tu - os li - be - ra a ma - lis.

3 Tu glo - ri - æ spe - cu - lum æ - lis um - bra - cu - lum.  
4 Da fa - mu - lis gau - di - um post hoc ex - si - li - um.

3 Tu glo - ri - æ spe - cu -  
4 Da fa - mu - lis gau - di -

# ENGLISH POLYPHONY

-lum so-lis um-bra-cu-lum;  
-um post hoc ex-si-li-nm.

3 Tu glo-ri-ae spe-cu-lum so-lis um-bra-cu-lum;  
4 Da fa-mu-lis gau-di-um post hoc ex-si-li-nm.

## TRANSLATION

O fragrant rose, first flower of spring, free thy servants from evil.  
Thou art a mirror of glory, a shadow from the sun: give to thy servants joy  
after this exile.

(b) 'Rosa fragrans' is a very early example of a *rondellus*, a form in which each melodic phrase is sung by each voice in turn. The words have been written in (perhaps in the fourteenth century) over the interlude of a conductus (see note on Ex. 17 (b)) of thirteenth-century date, at Corpus Christi College, Oxford (MS. B. 489). There are two verses, the second being in a quite different rhythm from the first.

## Ex. 20 (c)

Al-le-lu-ia psal-lat hac fa-mi-li-a.  
Al-le-lu-ia con-ci-nit hac fa-mi-li-a.  
Al-le-lu-ia psal-lat hac fa-mi-li-a.  
Al-le-lu-ia.  
tin-pa-nis et al-le-lu-ia psal-lat la-tus coe-lus cum har-mo-ni-.



# ENGLISH POLYPHONY

Al - le - lu - ia tim - pa - nis et al - le - lu - ia pas - lit

-a.

la - tus cre - tus cum har - mo - ni - a.

Al - le - lu - ia

Al - le - lu - ia tim - pa - nis et al - le - lu - ia

pas - lat - De - o lau - dum et præ - co - ni - a.

ci - tha - ris et la - tus cre - tus cum har - mo - ni - a.

Al - le - lu - ia pas - lat De - o lau - dum et præ - co - ni -

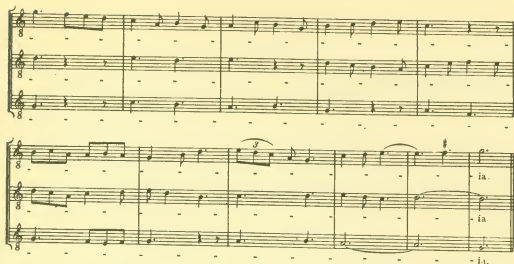
Al - le - lu - ia con - ci - net De - o lau - dum et præ - co - ni -

Al - le - lu -

-a.

Al - le - lu -

# ENGLISH POLYPHONY



## TRANSLATION

Alleluia singing in a joyful throng,  
 Alleluia, strike the timbrel,  
 Alleluia singing, loud with music let the welkin ring.  
 Alleluia chanting, come before his presence with a song.  
 Alleluia.

PERCY GRAINGER

(c) 'Alleluia psallat', a conductus with much interchange of parts, was recovered from two fragments of music dating about 1300, one in the Bodleian Library at Oxford (now MS. Lat. liturg. d 20), and the other at Magdalen College (since returned to Worcester, its original home). During the last thirteen bars the lowest voice begins the plainsong 'Alleluia. Virga Jesse', to which this piece may be a preludial trope.<sup>1</sup>

Bass passages in square brackets have been supplied by analogy. A performing edition is printed as No. 1 of *English Gothic Music*, edited by Dom Anselm Hughes and Percy Grainger (London, Schott; New York, G. Schirmer & Sons).

<sup>1</sup> F. L. L. Harrison, *Music in Medieval Britain*, p. 138.

## ARTISTS

LP		78	
<i>Side I</i>	<i>Bands 1-11</i>	<i>Sides 1-4</i>	
	12-13	5-6	Brompton Oratory Choir (Director, Henry Washington)
<i>Side II</i>	1-2		Nashdom Abbey Choir (Director, Dom Anselm Hughes, O.S.B.)
	3-6	7-8	Brompton Oratory Choir
	7	9	Frederick Fuller (baritone)
	8	10	Pro Musica Antiqua Ensemble (Director, Safford Cape)
<i>Side III</i>	1-4	11-12	Frederick Fuller
	5	13	Brompton Oratory Choir
	6-10	14-15	Bodley Singers (Directed by Bernard Rose)
<i>Side IV</i>	1-2	16-17 (a)	Carl Dolmetsch (recorder and viol), Natalie Dolmetsch (viols), Donald Bridger (cor anglais), and Alan Taylor (tabor)
	3	17 (b)	Brompton Oratory Choir
	4-10	18-19	Bodley Singers (with Margaret Donington (bass viol) in LP Bands 4, 8, & 9; 78 Sides 18 (a) and 19 (a) & (b))
	11-13	20	Brompton Oratory Choir (with Desmond Dupré (bass viol) in LP Band 11; 78 Side 20 (a))

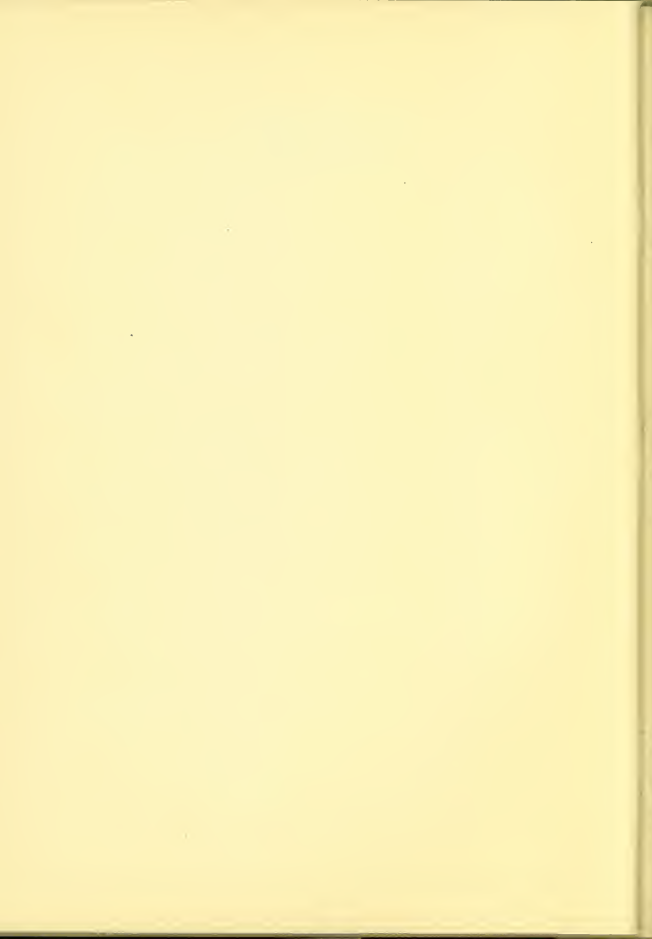
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PRINTED LITHOGRAPHICALLY IN  
GREAT BRITAIN AT THE  
UNIVERSITY PRESS, OXFORD  
BY VIVIAN RIDLER  
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THE HISTORY OF MUSIC IN SOUND

Volume II

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### Volume II

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